Reluctant Fundamentalist: Finding Home
UW 111: Fiction and Composition, Mr. Thomas

Lynden Christian School • UW 111: Section 1
Discussion Schedule

Timeline for Reluctant Fundamentalist Discussion

CHAPTERS AND BOOKS

**Discussion 1** (Structures and Designs)

The Novel (Introduction to Mythos)

Historical Considerations:

- India-Pakistan Conflict
- 9/11 and the Twin Towers
- The Arab Spring vs. Occupy Movement

Setting and Place:

- New York
- Lahore

Key Question: (3-C’s): **How do settings and history play a role in Hamid’s story?** (Social Analysis)

**Discussion 2** (Characters and Conflicts)

The Voyage and Return: Finding Virtue

- The Hero - 9/11 and the Modern Struggle (The Metamorphosis, Kafka)
- The Maiden - Erica, the Archetypal Woman? (An Ancient Gesture, St. Millay)
- The Helper - Jim and Samson-Underwood (Toads, Phillip Larkin)
- The Villain - Who is the Monster? (Ants Marching, Dave Matthews Band)

Key Question: (3-C’s): **How does Hamid play with archetypes within his novel?** (Mythological Analysis)

**Discussion 3** (Devices and Deceptions)

Name That Novel

- Novel of Manners
- Psychological Novel
- Regional Novel

Key Question: **What forms/structures does Hamid employ in his novel?** (Form Analysis)
Cityscape versus Pastoral
Selections for Study: History and Settings

DISCUSSION 1: STRUCTURES AND DESIGNS

Assumptions Exercises

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<td>O - Overview</td>
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OCI Response

To simplify, remember that fiction is character and conflict. In order for a novel to work, though, the writer and reader must hold mutual assumptions about characterization and conflicts (for example: what is good behavior? what is bad behavior?) The pictures you have just examined are the pictorial contrasts of the novel. Using the pictures, then, think about your assumptions and outline a response to the prompt using the sections below: “What assumptions do you hold that allow Hamid to tell you his story, and what device does he use to engage you as a reader?”

Observations (what: scene from story)

Considerations (how: consequences, possibilities within the story)

Interpretations (why: author’s intentions, impact on reader)
Alastair Campbell's diaries described a moment when Tony Blair met with Ariel Sharon, the former Israeli prime minister. During a meeting in 2001, Sharon suggested that if Iraq attacked Israel, their response would be to escalate, which could make progress on the Middle East more difficult. This was a significant moment, as it highlighted the potential for nuclear proliferation in the region. The warnings of a nuclear threat were not limited to 2001. In 2010, David Cameron famously accused Pakistan of exporting terrorism, highlighting the ongoing tensions in the region. The warnings of a nuclear threat continued to be a concern, with Pakistan's military leaders expressing confidence in their nuclear capabilities. As a result, India and Pakistan have been on high alert, with the possibility of a nuclear war ever-present.

The warnings of a nuclear threat were relayed by Campbell in a section in his latest diaries, The Burden of Power. He wrote that Pakistan was preparing to go nuclear and that they would be averse to unleashing them on a big scale. The Indian prime minister Atal Bihari Vajpayee was really upset at the way Pakistan's president Musharraf treated him. Military dispositions remained the same, with more than a million troops there in Kashmir. He assessed that the Indians believed that they could absorb 500,000 deaths. Pakistan's capability was far greater than the Indians believed. Relations between Delhi and Islamabad have eased in recent years, though they still remain tense because Delhi believes that elements in the Pakistan state encourage Kashmiri terror groups. During his first visit to India in 2010, David Cameron famously accused Pakistan of exporting terrorism. The warnings of a nuclear threat continued to be a concern, with the possibility of a nuclear war ever-present.

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The Reluctant Fundamentalist

In the box below: What about this article gives you some insight into Changez’s state of mind? Write three questions you might ask if this situation were your own, then answer your questions with bullet-points that might come as Changez’s response.
BEFORE YOU READ: think about this definition of a very important (and useful terms: MYTHOS): “The pattern of basic values and attitudes of a people, characteristically transmitted through myths and the arts . . . “

Thinking About 9/11

“One of the things we’ve told our daughters -- who are too young to remember 9/11) is that the worst terrorist attack in American history also brought out the best in our country. Firefighters, police and first responders rushed into danger to save others. Americans came together in candlelight vigils, in our houses of worship and on the steps of the U.S. Capitol. Volunteers lined up to give blood and drove across the country to lend a hand. Schoolchildren donated their savings. Communities, faith groups and businesses collected food and clothing. We were united, as Americans.”
- President Barak Obama

“From the air it looked like... a giant scar. But when I actually got to the site, it was like walking into hell.”
- President George Bush

“Then it happened. A man threw himself out of something like the 101st floor. Out of all the images during the day, that one remains with me the most. It’s the one that flipped my entire feeling about what was happening. It was in that moment that truly I realized this was way beyond anything we had ever handled.”
- Rudolph Giuliani, Mayor of New York

“But at the same time, in making ourselves safer, there was a period of time when we started to act as if we were afraid of everything, and so it made it hard to get visas. We made it harder to come here to the United States, to go our schools, to go to our hospitals for care. And my point then -- and it’s still my point today -- is that terrorists have been dealt a serious blow. They’re still there. They might get through again. But the one thing the terrorists cannot do -- not one of them, not 10 of them, not 10,000 of them -- they can’t change who we are.”
- Colin Powell, Secretary of State

“And there was also a certain sense of, now the United States is fully going to go after this threat in a way that many of us were trying to get the government to do before 9/11.”
-- Roger Cressey, NSA Counter-terrorism Deputy

“Osama is not a product of Pakistan or Afghanistan. He is a creation of America. Thanks to America, Osama is in every home. As a military man, I know you can never fight and win against someone who can shoot at you once and then run off and hide while you have to remain eternally on guard. You have to attack the source of your enemy’s strength. In America’s case, that’s not Osama or Saddam or anyone else. The enemy is ignorance. That only way to defeat it is to build relationships with these people, to draw them into the modern world with education and business. Otherwise the fight will go on forever.”
-- Afghan Citizen, as quoted from book Three Cups of Tea
The Reluctant Fundamentalist

“Ask a deeply religious Christian if he’d rather live next to a bearded Muslim that may or may not be plotting a terror attack, or an atheist that may or may not show him how to set up a wireless network in his house. On the scale of prejudice, atheists don’t seem so bad lately.”

-- Scott Adams, Cartoonist and Author

“There is no moral difference between a Stealth bomber and a suicide bomber. They both kill innocent people for political reasons.”

-- Tony Benn, Author

“The number of people killed by the sanctions in Iraq is greater than the total number of people killed by all weapons of mass destruction in all of history.”

-- Noam Chomsky, Author and Psychologist

Excerpt #1: Nature of Fundamentalism

“The fundamentalist seeks to bring down a great deal more than buildings. Such people are against, to offer just a brief list, freedom of speech, a multi-party political system, universal adult suffrage, accountable government, Jews, homosexuals, women's rights, pluralism, secularism, short skirts, dancing, beardlessness, evolution theory, sex. There are tyrants, not Muslims. United Nations Secretary-General Kofi Annan has said that we should now define ourselves not only by what we are for but by what we are against. I would reverse that proposition, because in the present instance what we are against is a no brainer. Suicidist assassins ram wide-bodied aircraft into the World Trade Center and Pentagon and kill thousands of people: um, I'm against that. But what are we for? What will we risk our lives to defend? Can we unanimously concur that all the items in the preceding list -- yes, even the short skirts and the dancing -- are worth dying for?

The fundamentalist believes that we believe in nothing. In his world-view, he has his absolute certainties, while we are sunk in sybaritic indulgences. To prove him wrong, we must first know that he is wrong. We must agree on what matters: kissing in public places, bacon sandwiches, disagreement, cutting-edge fashion, literature, generosity, water, a more equitable distribution of the world's resources, movies, music, freedom of thought, beauty, love. These will be our weapons. Not by making war but by the unafraid way we choose to live shall we defeat them.

How to defeat terrorism? Don't be terrorized. Don't let fear rule your life. Even if you are scared.”

-- Salman Rushdie, Author

Excerpt #2: Changez’s POV

“But at that moment, my thoughts were not with the victims of the attacks - death on television moves me most when it is fictitious and happens to characters with whom I have built up relationships over multiple episodes - no, I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees. Ah, I see I am only compounding your displeasure. I understand, of course; it is hateful to hear another person gloat over one's country's misfortune. But surely you cannot be completely innocent of such feelings yourself. Do you feel no joy at the video clips -- so prevalent these days -- of American munitions laying waste the structures of your enemies?”

How does MYTHOS play a role in YOUR reaction to these quotations?
The Reluctant Fundamentalist

The Arab Spring

Though 12 years away from the story, the Arab Spring became what Changez envisions. Below, you will see two movements that happened within 6 months of each other, The Arab Spring (in Egypt and Tunisia) and Occupy Wall Street. One happened in Changez’s part of the world. The other happened in the one he occupies.

1. Inflation and Shortages
   In the common man’s language, a spike in the prices of fuel can spiral the prices of almost all other items like food, transportation, electricity, rent, raw materials etc. and erode the purchasing power. While prices of the daily usage commodities go up immediately, the wages do not necessarily see an increase, both in the public and private sector, and a worker takes home the same amount of wages but less of value that can help him/her meet the expenses.

2. Unemployment/Underemployment
   Mohammed Bouazzi from Tunisia is a prime example of how unemployment can prove deadly for a regime and how the government’s indifference proves fatal for the whole country. Instead of helping out the 26-year-old who tried his best to seek a job including his attempt to get drafted into the military and applying for jobs in both public and private sectors, the government officials confiscated his vegetables kiosk and effectively barred him from feeding his family and paying for his sister’s university fees. With no way out, he set himself on fire in front of the government building where his confiscated kiosk rested and registered his extreme condemnation of Ben Ali’s 23-year-old regime and its economic policies. He immolated himself but also burnt the outlandish castles of the ruling elite, spinning the wheel of a massive revolution that changed everything in the country.

3. Political/Religious Oppression
   The civil war in Algeria is a prime example of how political or religious or both forms of oppression can lead a country to civil war. The Front for Islamic Salvation (FIS) won the first round of elections with a heavy mandate in December 1991. Then president Chadli Bendjedid invited the Algerian military to take control of the situation. The army removed the president from power and installed a military-backed government. The FIS was banned and the army put a squeeze on religious activities across the country. A military operation was started against the armed supporters of the FIS, which then splintered into smaller militant groups that attacked the security forces, police and civilians. The army also staged bloody attacks against suspected Islamists, which ensued a full-fledged civil war, leaving at least 200,000 Algerians dead and approximately 15,000 forcibly disappeared.

4. Lack of Political Representation
   The Gaddafi regime denied the masses their right to govern themselves and address their problems. The Libyan system of the ‘People’s Committees’ was never reformed and crumbled under the weight of cronyism and nepotism. This injustice and repression turned into an insurmountable rebellion for Gaddafi’s loyal forces and mercenaries to crush.

5. Foreign Interference
   Lebanon is a hapless victim of foreign intervention in the Middle East region that faced brutal invasions and brazen civil wars incited by regional powers. The country’s fragmented socio-political scenario provided ideal conditions to the outsiders who furthered their interests at the expense of Lebanese national interests. Iran and Syria armed and aided Shia militants and named them Hezbollah whereas Israel propped up the Christian Phalange militias that went on to massacre thousands of people from rival sectarian groups. On the top sat powers like US, France and Russia that benefitted from the arms trade while the country was being reduced to ashes. The situation is so grim in Lebanon today that governments in Beirut are formed or toppled on the directives coming from either Tehran, Damascus, Riyadh, Tel Aviv or Washington DC.

6. Kleptocracy
   The 7,000-strong House of Saud is the most powerful kleptocracy in the Middle East with most power resides in the hands of 200 or so descendants of Ibn Saud, the founder of modern Saudi Arabia. Thanks to the tapping of the world’s largest proven oil reserves, the Sheikhs of the Al Saud family have enriched themselves to astronomical proportions. With all the accumulated wealth, the richest ruling family on the planet aids and abets other dictatorships in the region and provides a safe haven after their removal. In stark contrast to their mega-rich lifestyle, thousands of Saudi families live in dire conditions and are mired in poverty and unemployment.

8. Autocracy
   Mubarak, who came in power in October 1981, stayed clung onto it by “winning” four presidential elections – three of which were not contested by any candidate and the other by a landslide. The existence of the parliament was nothing more than a sham, which acted as a rubberstamp and approved Mubarak’s authoritarian policies without any debate. The formation of political parties was technically impossible if not constitutionally restricted.

9. Social Imbalance
   Yemen is the poorest country in the Middle East and suffers from the widening gap between the rich and the poor and subsequent social imbalances. The country’s GDP per capita is just above $1200 per annum with half of the population living under the $1 poverty line. The people close to the Yemeni President Ali Abdullah Saleh, who has been in power since the last 32 years, have grown mega rich while the majority of the country has witnessed a decline in their economic standing. As a result, the country teeters on the brink of collapse.

10. Censorship
   Many governments in the Middle East region, instead of addressing the frustrations of the youth and solving their problems, tend to ignore them or tackle with half-hearted measures. And when such measures backfire, the first step a government takes is the silencing of the voices of dissent and discontent by any means possible. The blanket ban covers not only TV, radio, newspapers, or books but encroaches on the Internet namely Facebook and other social media networks where young people converge and interact, often venting out their frustration.
### Declaration of Occupy Wall Street

| 2. Raise the minimum wage immediately to $18/hr. Create a maximum wage of $90/hr to eliminate inequality. |
| 3. Institute a 6 hour workday, and 6 weeks of paid vacation. |
| 4. Institute a moratorium on all foreclosures and layoffs immediately. |
| 5. Repeal racist and xenophobic English-only laws. |
| 6. Open the borders to all immigrants, legal or illegal. Offer immediate, unconditional amnesty, to all undocumented residents of the US. |
| 7. Create a single-payer, universal health care system. |
| 8. Pass stricter campaign finance reform laws. Ban all private donations. All campaigns will receive equal funding, provided by the taxpayers. |
| 9. Institute a negative income tax, and tax the very rich at rates up to 90%. |

| 1. Allow workers to elect their supervisors. |
| 2. Lower the retirement age to 55. Increase Social Security benefits. |
| 3. Create a 5% annual wealth tax for the very rich. |
| 4. Ban the private ownership of land. |
| 5. Make homeschooling illegal. Religious fanatics use it to feed their children propaganda. |
| 6. Reduce the age of majority to 16. |
| 7. Abolish the death penalty and life in prison. |
| 8. Release all political prisoners immediately. |
| 9. Immediate withdrawal from Iraq and Afghanistan. |
| 10. Abolish the debt limit. |
| 11. Ban private gun ownership. |
| 12. Strengthen the separation of church and state. |
| 13. Immediate debt forgiveness for all. |
| 14. End the ‘War on Drugs’ |

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*Look at the two lists above, write a brief OCI Paragraph answering the following prompt: What are the contrasts between the two cultures Changez occupies?*
Examine Changez’s description of the two worlds he occupies. As you read, annotate using thematic/tone words in the margins – try to capture Changez’s feelings

New York (Chapter 3, page 48) . . .

Certainly, sharing much of my early excitement about New York was wrapped up in my excitement about Underwood Samson. I remember my sense of wonder on the day I reported for duty. Their offices were perched on the forty-first and forty-second floors of a building in Mid-town -- higher than the two structures here in Lahore would be if they were stacked one on top of the other -- and while I had previously flown in airplanes and visited the Himalayas, nothing had prepared me for this drama, the power of the the view from their lobby. This, I realized, was another world from Pakistan; supporting my feet were the achievements of the most technologically advanced civilization our species had ever known.

Lahore (Chapter 9, 124)
There are adjustments one must make if one comes here from America; a different way of observing is required. I recall the Americanness of my own gaze when I returned to Lahore that winer when the war was in the offing. I was struck at first by how shabby our house appeared, with cracks running through its ceilings and dry bubbles of paint flaking off where dampness had entered its walls. The electricity had gone that afternoon, giving the place a gloomy air, but even in the dim light of the hissing gas heaters our furniture appeared dated and in urgent need of reupholstery and repair. I was saddened to find it in such a state -- no, more than saddened, I was shamed.

New York (Chapter 8, 115)
I had always thought of America as a nation that looked forward, for the first time I was struck by its determination to look back. Living in New York was suddenly like living in a film about the Second World War; I, a foreigner, found myself staring out at a set that ought to be viewed not in Technicolor but in grainy black and white. What your fellow countrymen longed for was unclear to me -- a time of unquestioned dominance? of safety? of moral certainty? I did not know -- but that they were scrambling to don the costumes of another era was apparent. I felt treacherous for wondering whether that era was fictitious, and whether -- if it could indeed be animated -- it contained a part written for someone like me.

Lahore (Chapter 9, 125)
It was only after so doing that I saw my house properly again, appreciating its enduring grandeur, its unmistakable personality and idiosyncratic charm. Mughal miniatures and ancient carpets graced its reception rooms; an excellent library abutted its veranda. It was far from impoverished; indeed, it was rich with history. I wondered how I could ever have been so engenerative -- and so blind -- to have thought otherwise, and I was disturbed by what was implied about myself; that I was a man lacking in substance and hence easily influenced by even a short sojourn in the company of others.
This is Like . . .
An important part of critical thinking comes from analogy, which can take two forms: figurative (where you draw abstract connections between two concrete subjects) or literal (where you make concrete connections between concrete things).

Think about what you have read in this section (quotations, history, settings), and write a brief reflection, using a figurative analogy. (example: baseball a life -- they are not the same, but they are concrete; you would be looking for the thematic connections). Start the reflection with “Changez is . . .” (the state-of-being verb creates a metaphysical -- beyond real -- connection). In this situation, it pays to be creative in your thinking.
Simile

Think about what you have read in this section (quotations, history, settings), and write a brief reflection, using a literal analogy starting with “Changez is like . . .” (use a comparison to something familiar to you: music, move, poem, picture). This requires a little more discipline: make your connections clearly.
Finding Virtue
A Social Examination

DISCUSSION 2: CHARACTERS AND CONFLICTS

Social Analysis examines the power structure within a work. A famous literary critic named Michel Foucault argued that all relationship is power and, as critics of literature, the reader has a responsibility to examine the nature of power between the characters. At its simplest, the goes back to our main dictum related to literature: “Fiction is character and conflict.” Conflict is the vying for power which Foucault simply calls Government:

“Power . . . does not exist (in itself). Power exists only when it is put into action. (It) is not a renunciation of freedom, a transference of rights, the power of each and all delegated to a few. A power relationship can only be articulated on the basis of two elements which are each indispensable if it is really to be a power relationship: that ‘the other’ (the one over whom power is exercised) be thoroughly recognized and maintained to the very end as a person who acts; and that, faced with a relationship of power, a whole field of responses, reactions, results, and possible inventions may open up. (It) is always a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action

Basically power is less a confrontation between two adversaries . . . than a question of government. This word must be allowed the very broad meaning which it had in the sixteenth century. "Government" did not refer only to political structures or to the management of states; rather it designated the way in which the conduct of individuals or of groups might be directed: the government of children, of souls, of communities, of families, of the sick. It did not only cover the legitimately constituted forms of political or economic subjection, but also modes of action, more or less considered and calculated, which were destined to act upon the possibilities of action of other people. To govern, in this sense, is to structure the possible field of action of others. The relationship proper to power would not therefore be sought on the side of violence or of struggle, nor on that of voluntary linking (all of which can, at best, only be the instruments of power), but rather in the area of the singular mode of action, neither warlike nor juridical, which is government.
As part of his strategy, Hamid dissects the typical hero’s journey, parking his hero into the face of his enemy. Below, you should gather the details about each character so that you can draw some conclusions about the power-structures of the novel, and how the interconnections reveal the archetypal role each of the characters play.

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<th>Character</th>
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Textual Criticism

Textual, or Form criticism, studies the technical aspects (literary devices, sentence structures, plot lines) of a novel to reach a conclusion about the author's intent. The New Critics (1920s-1930s) claimed that the only truth found in a novel would be found in its structure. An author's background, an historical backdrop, a political agenda, they said, was secondary to the words and their meanings. The words and forms authors use, the New Critics say, create **Unity** (a great AP Word), meaning the devices that make the novel tie together. Hamid does this using parallelism -- two separate, comparable events happening simultaneously or two events happening at two different events in a story.

New Criticism proposed that a work of literary art should be regarded as autonomous, and so should not be judged by reference to considerations beyond itself. A poem consists less of a series of referential and verifiable statements about the 'real' world beyond it, than of the presentation and sophisticated organization of a set of complex experiences in a verbal form (Hawkes, pp. 150-151). Key Terms:

**Intentional Fallacy** - equating the meaning of a poem with the author's intentions.

**Affective Fallacy** - confusing the meaning of a text with how it makes the reader feel. A reader's emotional response to a text generally does not produce a reliable interpretation.

**Heresy of Paraphrase** - assuming that an interpretation of a literary work could consist of a detailed summary or paraphrase.

Close reading (from Bressler - see General Resources below) - "a close and detailed analysis of the text itself to arrive at an interpretation without referring to historical, authorial, or cultural concerns" (263).

Below is an exercise designed to explore the formal methods Hamid plays with to enrich his story. As your team reads and discusses, examine and discuss the connections between the beginning and end of the novel. You need not read every word; **brainstorm with your group and draw three conclusions you can share with the class; these**

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<th>Character</th>
<th>Events/Roles (One Word)</th>
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<td>The Visitor</td>
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conclusions must deal with the concept of unity – they are summary statements that solidify your understanding of structures/form.

<table>
<thead>
<tr>
<th>Key Phrases</th>
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<tr>
<td>Description of Princeton’s expectations (4) - think irony</td>
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<td>Description of waiter (5)</td>
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<td>Description of Americans (21)</td>
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<td>Description of propriety (26)</td>
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<td>“an animal that has ventured too far from its lair . . .” (31).</td>
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<td>Description of his job’s expectations (36, 37)</td>
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<td>Description of bats (61)</td>
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<td>Flowers and death (78-79)</td>
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<td>Jim talking with Changez (96-97)</td>
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 Mythological Analysis and Characterization

For the sake of terminology, you should know that this study is the third major criticism style you will study, Mythological Criticism, that looks at representation. A Mythological Critic, or Archetypalist, believes everything within a novel is representative of a basic human emotion:

These critics view the genres and individual plot patterns of literature, including highly sophisticated and realistic works, as recurrences of certain archetypes and essential mythic formulae. Archetypes, according to Jung, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature (Abrams, p. 10, 112). Some common examples of archetypes include water, sun, moon, colors, circles, the Great Mother, Wise Old Man, etc. In terms of archetypal criticism, the color white might be associated with innocence or could signify death or the supernatural. Key Terms:

- **Anima** - feminine aspect - the inner feminine part of the male personality or a man's image of a woman.
- **Animus** - male aspect - an inner masculine part of the female personality or a woman's image of a man.
- **Archetype** - (from Makaryk - see General Resources below) - "a typical or recurring image, character, narrative design, theme, or other literary phenomenon that has been in literature from the beginning and regularly reappears" (508). Note - Frye sees archetypes as recurring patterns in literature; in contrast, Jung views archetypes as primal, ancient images/experience that we have inherited.
- **Collective Unconscious** - "a set of primal memories common to the human race, existing below each person's conscious mind" (Jung)
- **Persona** - the image we present to the world
- **Shadow** - darker, sometimes hidden (deliberately or unconsciously), elements of a person's psych
Compared to the Hero’s Journey, Changez is like Odysseus: trapped in a place between where he belongs and where he wants to be. As we watch his perspective clarify -- or fall apart, depending on your perception -- we have to deal with some major themes that touch on the Modern Dilemma: that man lives in a world of chaos that terrorize individual identity.

There’s Something in a Name . . .

Chagai Hills
Prior to its May 1998 nuclear tests, it was widely reported that Pakistan’s nuclear weapons test site was located in the Chagai Hills region of Pakistan’s southwestern Baluchistan province. The Chagai Hills region is an extensive area, and no additional details were published concerning the exact location of the test site. This site is not under the safeguards of the International Atomic Energy Agency.

What could this tell you about the main character?
<table>
<thead>
<tr>
<th>Chapter/Page Summary</th>
<th>Connection</th>
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<tbody>
<tr>
<td><strong>Americanism - The Stirring</strong>&lt;br&gt;1-4</td>
<td></td>
</tr>
<tr>
<td>Key Passage</td>
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<tr>
<td><strong>The Dark Shadow</strong>&lt;br&gt;7-11</td>
<td></td>
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<tr>
<td>(Ending: “a growing inability to purchase what we could . . .”)</td>
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<tr>
<td>Key Passage</td>
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<tr>
<td><strong>Initiation</strong>&lt;br&gt;(13-15)</td>
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<tr>
<td>Starting: “I entered”</td>
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<td>Key Passage</td>
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<td><strong>The Helper</strong>&lt;br&gt;(43-45)</td>
<td></td>
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<tr>
<td>Starting: “The party was being held . . .”</td>
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<td>Key Passage</td>
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<tr>
<td><strong>The Wilderness</strong>&lt;br&gt;(72-75)</td>
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<tr>
<td>Starting: “The following evening . . .”&lt;br&gt;Ending: “… very much alone.”</td>
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<tr>
<td>Key Passage</td>
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<tr>
<td>Chapter/Page</td>
<td>Summary</td>
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<tr>
<td><strong>The Great Escape</strong></td>
<td>150-154</td>
</tr>
</tbody>
</table>
| **Self-Knowledge** | 156-160 | Starting: “Although the atmosphere...”  
Ending: “had been watering slightly...” |
| **The Return** | 170-174 | Starting: “From your backward glance”  
Ending: “upon my return...” |
Name that Novel
The Importance of Time and Place in Literature

DISCUSSION #3: DEVICES AND DECEPTIONS

A Study in Literary Maneuvers:

Below are different definitions of literary genres that apply to the novel *The Reluctant Fundamentalist*. In contemporary novels, authors tend to be less “prescriptive” and more “descriptive” in their approach to literary forms: meaning, they don't follow specifically follow a classical model (prescriptive), but they take elements of the classical forms and re-invent them.

In this section of the study guide, you will be digging into some of those classical forms, reading sections of the novel *Fundamentalist*, and coming up with elements that Hamid uses. This is an excellent exercise to familiarize yourself with techniques and terms you may not yet be familiar with, but will no doubt encounter as you read in preparation for the AP Exam.

Historical Considerations:

Introduction to the Bildungsroman

The term Bildungsroman denotes a novel of all-around self-development. Used generally, it encompasses a few similar genres: the Entwicklungsroman, a story of general growth rather than self-culture; the Erziehungsroman, which focuses on training and formal education; and the Kunstlerroman, about the development of an artist. (The Space Between, 13) Although *Great Expectations*, *Aurora Leigh*, and *Waterland* may fit one of these more specific categories, for the purposes of comparison, I shall discuss the Bildungsroman genre as a whole and how it applies to all three. My definition of Bildungsroman is a distilled version of the one offered by Marianne Hirsch in "The Novel of Formation as Genre":

i. Bildungsroman is, most generally, the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, has been described as both "an apprenticeship to life" and a "search for meaningful existence within society."

ii. To spur the hero or heroine on to their journey, some form of loss or discontent must jar them at an early stage away from the home or family setting.
iii. The process of maturity is long, arduous, and gradual, consisting of repeated clashes between the protagonist's needs and desires and the views and judgments enforced by an unbending social order.

iv. Eventually, the spirit and values of the social order become manifest in the protagonist, who is then accommodated into society. The novel ends with an assessment by the protagonist of himself and his new place in that society.

**Introduction to Novel of Manners**

Although the novel of manners has always defied easy definition, literary historians seem to have arrived at a consensus on at least three elements: it originated in England, Jane Austen was the quintessential producer of the form, and its subject is the set of social conventions of a particular class in a particular time and place.

The class whose social relations are scrutinized in the novel of manners could be the aristocracy (ruling class), but it is more likely the gentry (working class), the emerging middle class, or even the lower class. Changes in English society in the nineteenth century that eroded the boundaries between these various groups provided the background for the emergence of the novel of manners. Industrialization, urbanization, and revolutions in transportation and communication were accompanied by profound changes in the social hierarchy. As the aristocracy lost power to industrial and business interests, the standard markers for determining an individual's position in society were becoming increasingly unreliable. In some sense, the novel of manners emerged to clear up this uncertainty by offering detailed renderings of how the various groups behaved in everyday situations, and by both describing and prescribing codes of conduct. Many works contrasted the customs of the various groups, examining not only class and economic differences, but also the differences between city and countryside, between an earlier agrarian culture and a contemporary industrial order, and between England and America. Adherence to good manners in these texts is not only a reliable indicator of one's social standing, but is intended to serve as an indicator of good morals as well:

**Characteristics:**

1) The culture's ideals often a source of anxiety—an anxiety that plays itself out in the novels.
2) Social Conventions often work against characters
3) Customs, behaviors, habits, and expectations of a certain social group shape the behavior of the main characters, and sometimes even stifle or repress them in a realistic way
4) Re-creates a social world, conveying with finely detailed observation the customs, values, and mores of a highly developed and complex society
Introduction to the Psychological Novel

The novels that grow out of psychological realism are considered to be character-driven and place special emphasis on the interior life of the protagonist or other point-of-view characters. In these novels, the actual plot is not only secondary, but arises from the motives, fears, and reactions of characters to the dilemmas that confront them. This perspective can be clearly seen in Shakespeare's Hamlet and Richardson's Pamela. As a modern movement, psychological realism coincided with the emergence of psychology as a formal study and, although there is speculation about the relationship between the movements, penetrating analyses of conscious and unconscious motivations are evident in the works of Dostoevsky, Wharton, and James.

Psychological Realism focuses on interior landscapes, the inside of a character or characters minds.
- Physical aspects are present but evasive.
- Thoughts are sometimes memories, "cinematic flickering" or retrospect. This means the narrative will flash backwards and forwards in time, focusing on the character's mind and memory, instead of daily journey.
- Novelists necessitate heavy imagery--images fuse with sound and sight, forming a perceptual experience.
- No traditional story line.

In a Psychological Novel, readers presented with character's consciousness and must move through the character's thought patterns and subconscious through.
- Use of stream of conscious technique.
- Quest Motif -- focused on “ceaseless becoming”, or the realization that the characters have lost their identity.
- There is a creation of self-by-self for the character(s).
- Fluid reality-- must be captured before becoming a loss.
- Merging of past, present and future through sensory perception. The present loses its static nature and fades into additional levels of time. This forms what Virginia Woolf calls a "luminous halo."

A Psychological Novel will generally leave a strong impression with certain moods/themes dominating the work:
- Alienation
- Loneliness
- Love
- Self

And there is an intricate relationship among all four
Colleges will often ask you to make connections between literary works because they want to see your ability to make critical connections. You can do this through comparison-contrast, but you must always do so with explicit textual connections. Therefore, using the Deductive Response Model, connect the ideas in the following portion of a poem by WH Auden to the ideas suggested in The Reluctant Fundamentalist.
“Another Time”  
SEPTEMBER 1, 1939

I sit in one of the dives  
On Fifty-second Street  
Uncertain and afraid  
As the clever hopes expire  
Of a low dishonest decade:  
Waves of anger and fear  
Circulate over the bright  
And darkened lands of the earth,  
Ob sessing our private lives;  
The unmentionable odour of death  
Offends the September night.

Accurate scholarship can  
Unearth the whole offence  
From Luther until now  
That has driven a culture mad,  
Find what occurred at Linz,  
What huge imago made  
A psychopathic god:  
I and the public know  
What all schoolchildren learn,  
Those to whom evil is done  
Do evil in return.

Exiled Thucydides knew  
All that a speech can say  
About Democracy,  
And what dictators do,  
The elderly rubbish they talk  
To an apathetic grave;  
Analysed all in his book  
The enlightenment driven away,  
The habit-forming pain,  
Mismanagement and grief:  
We must suffer them all again.

Into this neutral air  
Where blind skyscrapers use  
Their full height to proclaim  
The strength of Collective Man,  
Each language pours its vain  
Competitive excuse:  
But who can live for long  
In an euphoric dream;  
Out of the mirror they stare,  
Imperialism’s face  
And the international wrong.

Faces along the bar  
Cling to their average day:  
The lights must never go out,  
The music must always play,  
All the conventions conspire  
To make this fort assume  
The furniture of home;  
Lest we should see where we are,  
Lost in a haunted wood,  
Children afraid of the night  
Who have never been happy or good.

The windiest militant trash  
Important Persons shout  
Is not so crude as our wish:  
What mad Nijinsky wrote  
About Diaghilev  
Is true of the normal heart;  
For the error bred in the bone  
Of each woman and each man  
Craves what it cannot have,  
Not universal love  
But to be loved alone.

From the conservative dark  
Into the ethical life  
The dense commuters come,  
Repeating their morning vow;  
‘I will be true to the wife,  
I’ll concentrate more on my work,’  
And helpless governors wake  
To resume their compulsory game:  
Who can release them now,  
Who can reach the dead,  
Who can speak for the dumb?

All I have is a voice  
To undo the folded lie,  
The romantic lie in the brain  
Of the sensual man-in-the-street  
And the lie of Authority  
Whose buildings grope the sky:  
There is no such thing as the State  
And no one exists alone;  
Hunger allows no choice  
To the citizen or the police;  
We must love one another or die.

Defenseless under the night  
Our world in stupor lies;  
Yet, dotted everywhere,  
Ironic points of light  
Flash out wherever the Just  
Exchange their messages:  
May I, composed like them  
Of Eros and of dust,  
Beleaguered by the same  
Negation and despair,  
Show an affirming flame.”

— W.H. Auden, Another Time